"Marie Antoinette" Big $13,000, 1st Week, Loew's, Toronto

CANADIAN MOVING PICTURE DIGEST

RAY LEWIS
Editor and Publisher

Vol. 30, No. 22 | TORONTO 2, CANADA | September 17th, 1938

OUR OWN MOVIE QUIZ

Question: What is the first big success of MOTION PICTURES' GREATEST YEAR?

Answer: "Marie Antoinette!"

Question: What is the next big hit in MOTION PICTURES' GREATEST YEAR?

Answer: Spencer Tracy and Mickey Rooney in "Boys Town!"

Question: And what follows?

Answer: Clark Gable and Myrna Loy in "Too Hot To Handle!"

Question: These Big Hits come one week after another?

Answer: You bet!

Question: Why is Leo roaring louder this year than ever before in his rip-roaring career?

Answer: *See next page!*

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
259 SPADINA AVENUE, TORONTO 2

The LION'S ROAR

A lot of the fans are pronouncing the industry's big Drive slogan this way:

They call it "METRO-GOLDWYN-MAYER'S GREATEST YEAR."

Sensible when you consider what's happening.

Starting with "Marie Antoinette" (Big!)

Next release "Three Loves Has Nancy" (A joy!) *Opening engagements excellent!*

Next release "Boys Town" (Watch!)

Next release "Too Hot To Handle" (Hot!)

And look over what's coming below:

(Also look over to the bottom of the next column to see how to merchandise what's below.)

ARS GRATIA ARTIS
HAPPY DAYS ARE HERE AGAIN!
Great M-G-M Hits on the Way!
MARIE ANTOINETTE
Norma Shearer and Tyrone Power in "the life, the sins of a royal bad-girl" . . . at REGULAR POPULAR PRICES while New York and Los Angeles pay $2!
OUT WEST WITH THE HARDYS
Lewis Stone, Mickey Rooney and all the rest of your favorite screen family—back again in hilarious, heart-touching, romantic all-new adventures!
SWEETHEARTS
In Technicolor is Victor Herbert's exciting operetta. Jeanette MacDonald and Nelson Eddy surpass the thrills of "Rose Marie" and "Maytime"!
BOYS TOWN
Spencer Tracy and Mickey Rooney are teamed in a swell story that will tug at your heart-strings . . . The greatest heart-drama ever made!
THE CITADEL
From the startling pages of Dr. A. J. Cronin's best-selling novel comes this dramatic romance with Robert Donat and Rosalind Russell.
TOO HOT TO HANDLE
The stars of "Test Pilot", Clark Gable and Myrna Loy, in the romance of a daredevil 'round-the-world newsreel cameraman.
THE SHINING HOUR
Glamorous Joan Crawford—in a triumphant screen version of the brilliant long-run New York stage success . . . A romance to thrill you to the core!
LISTEN DARLING
Wanted: a husband for Mom! . . . Freddie Bartholomew and Judy Garland in Katherine Brush's grand story. You'll see it with a song in your heart.
STABLEMATES
Wallace Beery with Mickey Rooney as his pal in roaring laughs and thrills . . . Not since "The Champ" such a drama!
VACATION FROM LOVE
A pair who are clicking romantically with the fans: Florence Rice and Dennis O'Keefe . . . Reginald Owen for laughs!
THE GREAT WALTZ
Luise Rainer, Fernand Gravet, and M-G-M's beautiful singing discovery, Miliza Korjus, in the thrilling musical life of Johann Strauss II, the Waltz King.

"Today's white-haired boys"

THE TWO GREATEST ACTORS ON THE SCREEN!

With tears in your eyes you'll say it! With a laugh on your lips you'll agree it's a fact. Spencer Tracy and Mickey Rooney in M-G-M's sensational "Boys Town" will take your audience into their grasp and hold them with the power of drama, heart-throb and humanity from the opening thrill to the final punch-line! Remember Tracy in "San Francisco."

Here's a role similar, powerful yet kindly. And as for that superb little trouper Mickey Rooney, wait 'till you see him swagger, get tough, get soft, laugh, fight, cry . . . it's immense! A sure-fire hit even before the lines begin to form at your box-office.

The first medal for "Boys Town." Parents Magazine Award for Best Movie. More coming!

EXTRA! HOLLYWOOD PREVIEW OF "BOYS TOWN" ELECTRIFIES FILM COLONY. READ THE REVIEWS!

★ ★ ★ ★ ★

HOW TO GET A FULL PAGE IN YOUR PAPER!

Tell 'em you've got M-G-M. Use the Institutional Press Book, ad layouts, pictorial still layouts, feature stories, etc. With FREE MATS of everything! To the left is reproduction of an actual newspaper page with an ad for "Marie Antoinette" plus a two column listing of other pictures to come. In many cities deals are being made by theatres with local newspapers where the balance of the full page is devoted to publicity and photos. A lively way to start your season. Try it.

Marie Antoinette' Opens Motion Pictures' Greatest Year At Loew's Tomorrow
MGM Announces Schedule Of Next Year's Films
HAPPY DAYS ARE HERE AGAIN!
THE YEAR'S MIGHTIEST ATTRACTION OPENING DUE NOW FALL SEASON!
NORMA SHEARER - TYRONE POWER
MARIE ANTOINETTE
LOEW'S

WATCH FOR LEO'S "GREAT WALTZ" CONTEST!

It's a honey for a honey of a picture. Plenty of promotion for "The Great Waltz" including one of Leo's big posting campaigns. Thousands of stands in 1200 cities. *(An eyeful—below.)*

★ ★ ★ ★ ★

ISN'T IT TRUE!

The life-blood of this business is showmanship and your pal Leo gave film biz another shot in the arm this week. Always something new. That Trackless Train. That Travelling Studio. And now the trade press is agog with M-G-M's "Marionette Moviettes." Now starting a countrywide tour and then around the world! Marionettes enacting scenes from "Marie Antoinette" with synchronized records of the stars themselves delivering the dialogue. Thrilling to hear. Fascinating to watch. It created a traffic bedlam on blasé Broadway. Other big forthcoming attractions will be added to the repertoire as it proceeds on its way.

Photo of Leo's latest trick!

★ ★ ★ ★ ★

"MARIE" A SOLID HIT!

What a whale of an attraction to open the season with! It's a house-packer, a critic-charmer, A HOLD-OVER EVERYWHERE! Smacked across with high-powered showmanship.

Another big stunt for "Marie" is clicking lustily. It's the "MARIE ANTOINETTE FREE TRIP TO FRANCE CONTEST." More than 200 big-time, big-city papers are already running it, with 3000 more newspapers actually lined up to start!

Ten free round-trips to ooh-la-la Paree, with exhibitors participating in addition to the public. That means *you!*

A great attraction plus high-powered promotion is an unbeatable combination. And the results prove it.

It's a pet of a show and showmen have a pet name for it.

Affectionately they're saying:

"SWEET MARIE!"

Leo

Canadian Moving Picture DIGEST

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Associate Editor

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RAY LEWIS
Editor and Publisher

THE LITTLE PAPER WITH THE BIG IDEAS
Easy to Digest"

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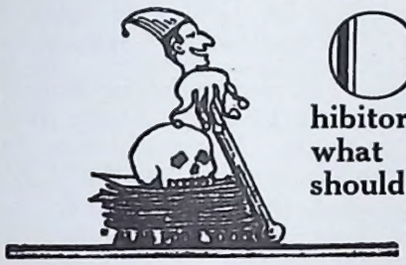
IN CONFIDENCE



OUR editor has had occasion to talk to several British exhibitors, and feels, that what has been told her should be passed on, for it is concerned mainly with good-will.

At the present time, our Industry has a budget of over $1,000,000 to spend on spreading the gospel of "good-will".

The "spreading" is to be directed toward stimulating movie attendance. It is a grand idea, but how about spreading some good-will within the Industry?

For instance—one exhibitor in England informs me, that the American Film Industry takes approximately fifty million dollars annually out of Great Britain. He has a grievance, and as a result resents the fact that this money goes out of Great Britain.

He is only one of several exhibitors who have so expressed themselves.

Their grievance is the percentages which they pay for pictures, and on which occasion they lose money.

One exhibitor tells me that he has taken a certified statement to a major company, showing this company where he has lost money, but the company has refused to do anything about the matter.

Another exhibitor informs your editor that the question of how much the American Industry takes out of Great Britain, has been discussed by several socialist members of the House of Commons, who have met with these exhibitors.

These members of Parliament have received other information of trade practices here, which only need a confirmation from certain exhibitors, to cause trouble.

The exhibitors inform me, that they do not desire to start anything, but their patience is near at an end.

Certain territories are to be closed to certain trademarks, because these territories will be under the control of certain exhibitors, your editor is told.

Other exhibitors have informed your editor, that certain major companies refuse to give the exhibitors, with whom they do business, an interview because they know that the exhibitor desires the interview for an adjustment.

There was a great deal more which was said but which your editor feels should not be published.

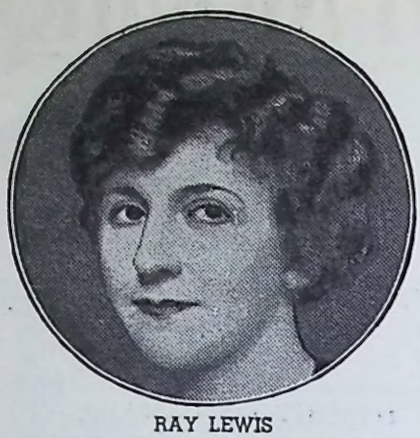
It might be wise to see exhibitors, who are, or have been, customers. To listen to their complaints, and to endeavour to compromise, because the American producer-distributors are doing business in, what is to them, a foreign country; and the exhibitors who are complaining, belong to the country which is giving the foreigners the millions these native-born are now talking and grumbling about.

One exhibitor informs me, that an official of one of the companies told him, when he complained of the high percentages demanded, "You Britishers must pay us high percentages, for if you don't, where do you think we are going to get the money to produce our pictures?"

We are not concerned with what the American producer-distributors take out of Great Britain. We are only concerned with the fact, that several exhibitors, important ones, are complaining, and are intending to use certain facts as an argument against the producer-distributors, if something is not done to relieve what they consider an intolerable situation.

It may be that the producer-distributor cannot reduce his percentage, that he is not able to make an adjustment satisfactory to an exhibitor, BUT THERE CAN BE NO EXCUSE FOR A REFUSAL TO SEE ANY EXHIBITOR WHO IS OR HAS BEEN A CUSTOMER!

RAY PRESENTS



RAY LEWIS

LAST week I told you I had visited Venice, Italy, for the purpose of discovering what happened at the International Film Festival there. It was a long trip to make, even from London, to satisfy my curiosity from a personal angle and to secure a story for The Digest from a trade paper angle. However, in a rash moment, I promised Neville Kearney, who is full of the importance of Venice whenever you meet him, to consider making the trip to Venice.

Those of you who have never visited Venice, but have read about the flower-covered gondolas and the handsome gondoliers, the latter who sing arias from Opera as you float along the Grand Canal, may feel that Venice with or without Kearney's advice, or an International Film Festival, would be a sufficiently powerful call to Venice.

I have always thought I was a romanticist, that I had a tendency to hear music even in a cow-bell. I had trouped sufficiently in my life to be able to compromise on most things, but Venice got the better of me; for the gondolas were black-painted wooden flat-bottomed boats which did not say it with flowers, and the gondoliers were old-seasoned boatsmen who swore at each other in Italian; spat frequently into the garbage-strewn waters of the canals, while you prayed that the wind would not be blowing your way.

In fairness to Venice, I must explain that this was the picture I formed in the month of August, a month in which the ducal palaces, which line each side of the canals, are vacant, but it appeared to be "in season" for the rates at the hotels, the latter which are reached by water; and in season for the smells through which the much-publicized gondolas take you.

If you are on a sight-seeing trip, Venice is worth-while, that is if you are impervious to odours, mosquito bites, and are interested in Museums, Art Galleries, Piazzas, Cathedrals, Souvenirs and the International Film Festival.

I am reminded of an amusing incident which happened at Venice. A woman tourist asked the concierge at the hotel what there was to see; and he replied, "The Grand Canal". "But," she interrupted, "I don't want to see the Grand Canal, I've been lying around on a gondolier for two days and I'm tired of it — what can you see by walking?" You should have seen the concierge's expression of amazement; however, he told her to visit the glass factory.

I WAS interested particularly in the Film Festival, for the last call to Venice from Mr. Kearney was in the presence of Mr. Fay Allport of the Hays' organization with whom Mr. Kearney, Mrs. Kearney, myself and Merryl Lea were drinking a toast either to my arrival in England, or Kearney's return from Venice. Said Mr. Kearney to me, "You really must do Venice, Ray, it's so worth-while, and so important."

When Kearney finished talking of Venice, I was convinced that if he said "Presto", the British Fleet appeared, if he said, "Presto" it disappeared. I was convinced that Kearney was the whole fleet, in fact that he was the judging committee of the Film Festival. Without Kearney there would be no International Film Festival, no British nor American pictures to judge; there would be no parties, no Italian nobility to attend these parties; no prizes, no prestige, no what — what!

When I made up my mind to go to Venice, I wrote to Kearney, asking him in the sober light of day, if I could get a story. I knew that Ernest Fredman had been talking about Venice for several years, but not being so young and romantic as I am, Fredman always preferred Carlsbad, and the quest of good health, to Venice, Kearney and an International Film Festival, the latter which Fredman always declared got one nowhere.

None of our other trade papers had taken this Venice leap in the dark, so it remained for The Digest editor to blaze a trail there and to record what she had seen.

Perhaps if I had received Kearney's letter, which came to me August 9th, in answer to one which I sent him August 2nd, it might have influenced me to stay away from Venice. But I was on my way before Kearney's letter of warning reached my address at London.

THE letter was written from the Excelsior Palace Hotel, Lido-Venezia, and read as follows, "My dear Ray, I've been rushed — (Kearney's always rushed. Why does the FBI so rush him?) and still almost to death, or would have replied sooner to your letter of the 2nd of August".

The parenthesis is mine, I may have occasion to make use of it again. The letter continues: "Film Festival opened yesterday, and, like Johnnie Walker, 'still going strong'. All you do about it is to come if you want to; but if you

(Continued on Page 7)

"Carefree" Excellent At Over $11,000, Great Lakes Theatre, Buffalo

A Canadian Quiz On The Movie Quiz

Your Editor arrives in Toronto in the midst of a campaign directed toward stimulating Motion Picture Attendance. Anything which tends to induce the Industry to co-operate, is good for the Industry. Any action toward increasing motion picture attendance is admirable; but listening to the Exhibitors, who gather around the Film Bldg. on Victoria Street, or in front of the Hermant Bldg., Dundas Square, one might be inclined to ask, 'Where do the Independent Exhibitors in Canada come in on the benefits of this motion picture drive, since the pictures that have been entered in the movie quiz contest, are not playing their theatres?'

The Canadian Exhibitors argue that they will not get a chance to play the pictures listed in the contest, if they do get a chance at all, until the contest is over, and that the patrons interested in entering the contest will attend the theatres at which the pictures are now being shown, and that they will have already sent in their answers as contestants in the Movie Quiz Contest, by the time the pictures reach the Independents. We have not had time to investigate the Movie Quiz, but if the Exhibitors have this grievance and are staying out of the Campaign because of it, why not waive some of the restrictions covering "clearance" in respect to the pictures used in this contest, and let everybody have a chance to reap the benefits of this Motion Picture Campaign. Such a compromise on playdates would be a further inducement to the Independents who are hesitating about entering the Campaign.

—EDITOR

Ray Presents

(Continued from Page 7)

prestige in Europe. He conceded that things might be improved, but further argued against my idea of holding an International Film Festival in a different country. Said Mr. Reisman, "Italy had supported the idea for years, and had promoted it — the credit and glory was due Italy for her film interest."

Other film representatives argued that a company lost prestige when it submitted a feature picture and secured no recognition for it.

THERE may be some merit to the International Film Festival idea, but you could not see the merit as it is organized now.

What the Festival needs is committee headquarters with publicity representatives who can speak to press representatives who arrive, and who are not too tired to hand out information or courtesies!

Personally, I think it's a racket! For the theatre at Lido-Venice, which gets the world's best pictures free for a month's exhibition. It's a gift to the Excelsior Hotel, which gets pictures for its paying guests free. Where else in the world do producer-distributors hand out their best pictures, free to an exhibitor to run a month, and to a hotel, both places charging admission?

Have you been reading about the new Fascist laws? What pictures will be exhibited next year at the International Film Festival? Does not the new legislation look like the beginning of the end for Motion Picture Trade in Italy, the latter country which appears to be patterning its legislation of "verboten" after the other end of the axis — I am sorry to say.

Have you read the recent Italian Film Commandments? What do they mean? I interpret them to mean that the people of Italy are to get their own produced films only, and they will be obliged to like the home-made product whether it is good, bad or indifferent. Does this not imply that export of films to Italy will be further restricted? Some day I will tell you more about Italy. It is a wonderful country. Too bad that its leader has allied himself to "bad company".

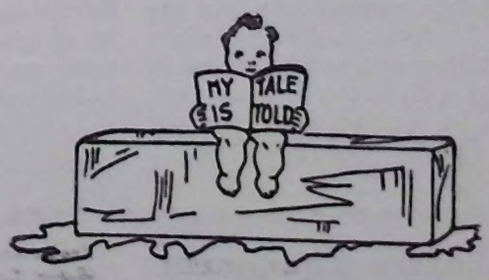
But, now that I have sounded a serious note, let you and I finish reading Kearney, the champion International Film Festival advocate. He concludes his paragraph of warning to me;

"Still, you'd love it, and it's great fun for those who have time to enjoy it. I haven't personally, and would rather be knocking a golf ball about and going to bed at 10 every night. I'm so tired I could cry, and the doctor tells me that if I go on much longer, I'll be filling a perfectly good hole in the ground."

I WOULDN'T be sorry for Kearney if I were you. He looked in the pink of condition, enjoying life at the Excelsior, Venezia, immensely; and believing himself much too important to the British Film Industry, and the International Film Festival, not overlooking the British Fleet, to even think of "filling a perfectly good hole in the ground", unless it could be a 'hole in one'.

Incidentally, the British Fleet, five of our warships at least, I counted, were anchored in the Adriatic Sea. It was one of the good things you could see at Venice, without an admission fee.

There are shrines to the Virgin and Child everywhere; and the Italian women, with their many children, who come to worship, look happy, contented. How tragic it would be to disturb the peace which has been given to them.



Harry Weedon, Personal Representative Oscar Deutsch, Odeon Theatres Ltd., Arrives In Toronto

Washington Film Digest

By MILTON F. LUNCH

CHARGE IATSE OFFICIAL IN PAY OF PRODUCERS

Washington, D.C., Sept. 12—(*CTP*)

THE powerful International Alliance of Theatrical and Stage Employees provided the sensation of the week here when Jeff Kibre, Chairman of the Motion Pictures Technicians Committee, testified before the NLRB in Hollywood, that William Bioff, personal representative of IATSE President George E. Browne, was in the pay of the producers. At headquarters in Washington all officials were reported "not in", as they dodged commenting on the sensational charges.

Kibre said that Joseph M. Schenck, President of the Motion Picture Producers, Inc., paid $100,000 to the union official to obtain control of the IATSE, particularly in Hollywood. Kibre told the NLRB that Schenck and the AMPP violated the Wagner Labor Relations Act by moving to prevent them from organizing through the bribe.

Bioff recently resigned from his position in the IATSE after serving in that capacity since January 2, 1936.

Kibre said that under the alleged deal with Bioff the IATSE grew from 115 persons to its present membership of 12,000 persons, through the 1936 closed shop agreement, whereby workers were forced to join in order to gain employment and remain employed.

He said the producers simulated a process of collective bargaining in an effort to satisfy the legal requirements of the Wagner Act, but because they had been dealing with a paid agent of the producers, these producers had, in effect, refused to deal with their employees.

SCHENCK REFUTES CHARGES

THE next day, following Kibre's charges, Joseph M. Schenck in Chicago issued a statement branding his charges as "ridiculous". Schenck said the complaint "looks like a factional fight of the unions", and added, "I never gave anyone a bribe of any kind."

In the same vein, Pat Casey, studio labor contact, also termed the Kibre charges as "ridiculous". He pointed out that in recent years IATSE studio unions have won pay increases of from 25 to 35 percent.

The accused Mr. Bioff also assailed the charges and declared they were "wholly unfounded".

Bioff said that through his efforts union members had obtained pay increases totalling $6,000,000 during the last two and a half years, and that union membership had risen from 160 to 12,000 on the Coast during the same time.

IATSE President George E. Browne could not be reached for a statement.

FILM SUIT WATCHED

A Justice Department spokesman declared last week that the Department's Anti-Trust Division is watching the motion picture New York equity suit development, as "the test case" in its present barrage of "trust-busting" suits.

This is the case, it is learned, because monopoly is charged in the three divisions of business — production, distribution and exhibition. Thus, it is understood, the Department after extensive preparation on the case is prepared to accept success or failure on its film case, as the answer to whether the present anti-trust laws are workable, or whether it must ask Congress for new legislation along such lines.

It is freely admitted also that the National Economic Committee, which is now probing monopolistic set-ups in the nation, will observe the New York industrial trial most carefully as a "practical aid" to its own work. Assistant Attorney General Thomas Thurman Arnold, director of the suit as chief of the Anti-Trust Division, is also a member of the National Economic Committee.

The Justice Department is awaiting with keen interest the filing of answers of the Film Industry with the clerk of the New York Court, to give the Industry's side in the big suit.

In submitting his extended recommendations to the Monopoly Committee, Adolph A. Berle, Jr., Assistant Secretary of State and long a member of the White House brain trust, cited block-booking as a form of monopolistic control. He also proposed equality of access to all technical improvements on standard terms as a means to break down patent monopolies.

PROTEST AWARDS

The European Representative of the Motion Picture Producers and Distributors, Mr. Harold Smith, and the British delegate to the International Film Festival in Venice, Mr. Neville Kearney, have registered a protest against the award of the Mussolini Cup by the Exposition committee to the German film, "Olympia", on the ground that it was not a feature but a documentary film. Politics dictated the award, is the contention of Messrs. Smith and Kearney.

THEATRE CONSTRUCTION AND RENOVATION

With an agreement reached between the Town Council and Robert Hambleton, owner of the Norfolk Theatre, regarding construction costs, work was started last week on the new sidewalk and street along the front of the new theatre building, in Simcoe, Ont.

OGDENSBERG, ONT.

Installation of seats has been completed in the Pontiac Theatre, which re-opened last week, after being completely redecorated and renovated. The theatre, formerly the Star, is owned by Schine Theatres, Inc., which also operates the city's only other motion picture house, the Strand.

LONDON, ONT.

After having been in the hands of decorators for several weeks, and completely closed to the public for three days, London's popular Capitol Theatre reopened last week. Working during the morning hours and late into the night, a crew of experts were on the job beautifying and redesigning the plaster effects of the ceiling. A complete new sound system has been installed, and many other changes are evident.

LETHBRIDGE, ALTA.

Last week marked the reopening of the Roxy Theatre here, after being closed for a short time. The house has been completely renovated and enlarged while a new color arrangement has added to its interior beauty. About 150 new seats have been added to the theatre, making the total seating capacity now 600. A feature of the changes is the installation of indirect lighting in the house. The floor has also been recarpetted.

Theatre Equipment and COMPLETE SUPPLIES

Projectors and Parts.
Motor Generators.
Sound Screens.
Lenses, Carbons, etc.

Coleman Electric Co.
258 Victoria St.
TORONTO, ONT.

EVERYTHING FOR THE THEATRE FROM SHEET TO STREET

Show Business In The War Zone

By MERRYL LEA

LAST week, in order to catch the mail to Canada, I had to conclude my notes to you with a description of the League of Nations Building. However, I cannot overlook telling you of the remainder of our visit at Geneva.

PEACE CINEMA

AFTER we had seen the various meeting rooms of the League of Nations, we were ushered into The Cinema. It is a perfect little theatre, which seats about 150 people. The film shown was produced at the Imperial Sound Studio, with French dialogue and English subtitles. It is a well produced film, good photography and depicts the phases of the League's work. The film runs for ten minutes and gives you a complete picture of the League of Nations activities.

The power of the screen cannot be overestimated. One left the Cinema with knowledge of the League's activities in countless fields. There is no medium which can so influence public opinion as moving pictures. There is no doubt, "To see is to believe".

"SAN FRANCISCO"

M-G-M'S "San Francisco" with Jeanette MacDonald and Clark Gable, was playing at the Cinema Central, Geneva. The cardboard display across the theatre front and on the marquee, depicting San Francisco in flames, caught our eye as we passed in a car — it probably did the same to this showman's patrons. Admission price was tops 2 francs 30 centimes (60c), lowest price 1 franc 20 centimes)30c). A large sign outside the theatre read "Salle Refrigeree" — air-conditioning to you!

SOUTH TO ITALY

THE next morning we motored south, away from lovely Lake Geneva, through the valley of the Rhone toward Italy. At about 11 o'clock, we passed La Balamaz, a little Swiss town, and shortly after, came to a choice little waterfall. It is called Cascade de Pissevache! Poplar trees partially screen it from the road. Here there is a little cafe, with gaily painted blue tables and chairs, where one may stop for a drink and send a postcard home.

This is Show Business too! With a God-given show to draw the audience, and it was a sufficiently good "picture" of Mother Nature's art to attract four G-B (Great Britain) cars, although one sees but few on the road, at the time we were there. These simple people, living here with the Alps towering above them on either side, had sufficient "showmanship sense" to realize this waterfall's possibilities by way of money in their "little box".

Here this Showman has no fear of competition by way of product — it cannot be improved upon! There is no fear of "redundancy" — no one in Switzerland would think of building a cafe next door, it is open country out here! There is no thought of "percentages", "date of run" — it is straight "exploitation" and as easy-going as the waterfall.

CAPITOL ENTERTAINMENT

WE drove on until we reached Sion, where we stopped for lunch. On the main street was the Capitole Theatre. Outside the theatre was advertised, "Le Cargo de La Mort", and on the same program "Un Drame d'adventures du far-west avec Tom Mix, 'Mon Captain Le Roi' ". Matinee at 14.30 (2.30) and evening performance at 20.30 (8.30). A little shop next to the theatre, advertised for sale, comic books, "Les Mesaventures de Laurel et Hardy" and "Les aventures de Charlot Aerobatique" (Charlie Chaplin). We felt quite at home, here with Tom Mix, Laurel and Hardy and Charlie Chaplin; I tied a silk kerchief round my head and went "on location".

We finally reached Brig, and began our long climb over the Simplon Pass. In order to reach Italy, one must go over the Alps. This Pass is one of the highest in the world, following it you reach a level 7,500 feet high. Finally, when you reach the frontier town, you will be glad that the road ahead is descending, not ascending.

"WHEN I WAS TWENTY"

WE arrived at Stresa on Lake Maggiore by 9.30. This is the most beautiful spot I visited in Italy. Among palm trees, under an Italian sky, at the Grand Hotel et des Iles Borromees, one may see a movie at the Open Air Cinema. Situated in the garden of the hotel, which is the last word in luxury, this Cinema plays four performances weekly, Wednesday, Thursday, Saturday, and Sunday at 9 P.M. Price of admission is 5 lira (25c) and 3 lira (15c). Every seat was filled — the picture was good, the sound was excellent, we went to the movies!

M-G-M's "Navy, Blue and Gold" was playing, but the title was in Italian, and I was curious to know just what it meant. I spoke to one of the managers at the hotel, asking him to translate the title for me. "It means, 'When I Was Twenty.' " "Oh," I answered, wondering how such a change was made in meaning, "in my country it is called 'Navy, Blue and Gold.' " He shrugged his shoulders in the Continental manner. "When I was twenty, I was not what you call 'navy, blue and gold' ".

"LEMON GIRL"

THE next morning we set out for Milan and arrived safely, to find the city very hot, practically deserted and not particularly interesting at first glance. In the evening we attended what the Italians acclaim as the best show, The Opera. The La Scala was closed for the summer, but performances are given in the open air. Thousands of people were at the performance of "La Tosca" that evening. Here you realize what a "responsive" audience means. Top price of admission is about 75c, but you can attend for as low as 35c.

The women of Milan are beautiful. They are stylish, and have wonderful smiles. An Englishman staying at our hotel, who had become enamoured by the smile of a girl who sold soft drinks near the hotel, insisted before we leave that we come around and try and make the young lady understand. "All she says to everything I say is 'No, no, no, no,' " he complained. "Well," we asked, "what do you say?" "I don't say anything — she just doesn't understand."

We had no doubts about her understanding him, but we accompanied him to see what he called his "lemon girl". However, we soon discovered that she was "no lemon". He ordered three drinks, and she smiled. We drank our lemonade. We three exchanged glances, then waved good-bye. She stood in the doorway, her Signor hovering in the background. All the way back to the hotel we sang, "She wore a plain golden ring on her finger, 'Twas goodbye to the Isle of Capri".

VENICE

LATE that evening we arrived at Venice. But why should I tell you any more about this "romantic" city — Miss Lewis has told you ALL! But I'll tell you what I have learned that is most important to know before you go to Italy, in fact anywhere on the Continent. A young lady must know how to say "No" in all languages. With due modesty, I report that I have learned to say "No" in English, French, German and Italian. It is not necessary to learn how to say "Yes" — "Silence gives consent".

"You Can't Take It With You" Big $105,000, 2nd Week, Radio City Music Hall

Shooting the Stars

The heyday of the minstrel show and its blackface comedians will be perpetuated on the screen in "GENTLEMEN, BE SEATED", romantic drama with a cast headed by WALLACE BEERY, and FRANK MORGAN, ELEANOR POWELL and GEORGE MURPHY, to be produced by M-G-M . . . PRISCILLA LANE and JEFFREY LYNN, who scored so successfully in "Four Daughters", will be teamed again by WARNER BROS. in a screen play based upon "THE GREAT LIE", by Lola Stein . . . LORETTA YOUNG and DON AMECHE will be co-starred by 20TH CENTURY-FOX in the Technicolor special, "KENTUCKY"; DAVID BUTLER will direct . . . because of their outstanding work in UNIVERSAL'S "YOUTH TAKES A FLING", FRANK JENKS and DOROTHEA KENT will be starred immediately as a comedy team in "STRANGE FACES"; ANDY DEVINE will also have a featured role . . . KAY SUTTON has been selected by RKO RADIO to play the feminine lead opposite GEORGE O'BRIEN, in the latter's newest picture, "SHADOW VALLEY"; DAVE HOWARD will direct . . . EDWARD SMALL announced this week that he has signed LOUIS HAYWARD for the leading role in "THE DUKE OF WEST POINT", the role originally scheduled for the late Jack Dunn; the film will be released through UNITED ARTISTS . . . VIRGINIA BRUCE has been engaged by COLUMBIA to play opposite MELVYN DOUGLAS in "THERE'S THAT WOMAN AGAIN", a sequel to the company's successful production, "There's Always A Woman" . . . "MR. WONG, DETECTIVE", starring BORIS KARLOFF, and "WHERE THE BUFFALO ROAM", starring TEX RITTER, have been completed at MONOGRAM and are in the cutting room . . . TONY DeMARCO will be JOAN CRAWFORD'S dancing partner in the new M-G-M production, "THE SHINING HOUR", which marks Miss Crawford's first dancing role since "Dancing Lady" . . . MARCELLA BURKE has been signed by RKO RADIO to write the screenplay of DOUGLAS CORRIGAN'S life; work on the script will start immediately, according to PANDRO S. BERMAN . . . LEON BELASCO, well-known orchestra leader, has been awarded his first movie role in HAL ROACH'S "TOPPER TAKES A TRIP", starring CONSTANCE BENNETT, with ROLAND YOUNG, BILLIE BURKE and ALAN MOWBRAY featured; release will be through U.A. . . . JOHN KING has been given the romantic lead in "MR. MOTO TAKES A VACATION", new 20TH CENTURY-FOX thriller starring PETER LORRE . . . . MAX STEINER, the distinguished Viennese composer now in Hollywood, will write the musical score for "ANGELS WITH DIRTY FACES", the forthcoming WARNER BROS. picture co-starring JAMES CAGNEY and PAT O'BRIEN . . HEATHER THATCHER, former English stage and screen actress has been engaged by COLUMBIA for an important part in "GIRLS' SCHOOL" now in production with ANNE SHIRLEY, RALPH BELLAMY and NAN GREY in the leading roles.

Bobby Breen, star of the Sol Lesser-RKO Radio production, "Breaking the Ice".

Trans - Canada Showings

TORONTO

IMPERIAL
"Letter of Introduction" (Universal), starring Adolphe Menjou, Andrea Leeds, Edgar Bergen and Charlie McCarthy.

LOEW'S
"Marie Antoinette" (M-G-M), starring Norma Shearer and Tyrone Power.

SHEA'S
"Gateway" (20th Century-Fox), starring Don Ameche and Arlene Whelan, and "Speed to Burn" (20th Century-Fox), with Michael Whalen.

TIVOLI
"Three Blind Mice" (20th-Century-Fox), starring Loretta Young and Joel McCrea, and "Always Goodbye" (20th Century-Fox), starring Barbara Stanwyck and Herbert Marshall.

UPTOWN
4th week. "Alexander's Ragtime Band" (20th Century-Fox), starring Tyrone Power, Alice Faye and Don Ameche.

MONTREAL

CAPITOL
"Letter of Introduction" (Universal), starring Adolphe Menjou, Andrea Leeds, Edgar Bergen and Charlie McCarthy, and "The Spy Ring" (Universal), with William Hall and Jane Wyman.

EMPRESS
"Joy of Living" (RKO Radio), starring Irene Dunne and Douglas Fairbanks, Jr., and "Blonde Cheat" (RKO Radio), starring Joan Fontaine and Derrick de Marney.

ORPHEUM
2nd week. "Back Street" (Universal reissue), starring Irene Dunne and John Boles, and "Army Girl" (Republic), with Madge Evans and Preston Foster.

PALACE
4th week. "Alexander's Ragtime Band" (20th Century-Fox), starring Tyrone Power, Alice Faye and Don Ameche.

SAINT JOHN

CAPITOL
"Alexander's Ragtime Band" (20th Century-Fox), starring Tyrone Power, Alice Faye, and Don Ameche.

EMPIRE
"The Hurricane" (Goldwyn-U.A.), starring Dorothy Lamour and Jon Hall.

MAYFAIR
"Yellow Jack" (M-G-M), starring Robert Montgomery and Virginia Bruce, and "Go Chase Yourself" (RKO Radio), starring Joe Penner.

REGENT
"Tropic Holiday" (Paramount), starring Dorothy Lamour, Bob Burns and Martha Raye, and "The Black Doll" (Universal), with Nan Grey.

STRAND
"Adventures of Marco Polo" (Goldwyn-U.A.), starring Gary Cooper, with Sigrid Gurie.

WINNIPEG

BIJOU
"Vivacious Lady" (RKO Radio), starring Ginger Rogers and James Stewart, and "Girls Can Play" (Columbia), with Jacqueline Wells.

CAPITOL
"My Lucky Star" (20th Century-Fox), starring Sonja Henie and Richard Greene.

GARRICK
"Goldwyn Follies" (Goldwyn-U.A.), starring Adolphe Menjou, Andrea Leeds, Edgar Bergen and Charlie McCarthy.

METROPOLITAN
"Love Finds Andy Hardy" (M-G-M), starring Lewis Stone, Mickey Rooney and Judy Garland, and "Rich Man, Poor Girl" (M-G-M), starring Robert Young.

STARLAND
"Three Comrades" (M-G-M), starring Robert Taylor, Margaret Sullavan, Franchot Tone and Robert Young, and the Jones Family in "A Trip To Paris" (20th Century-Fox).

CALGARY

CAPITOL
"Letter of Introduction" (Universal), starring Adolphe Menjou, Andrea Leeds, Edgar Bergen and Charlie McCarthy.

GRAND
"Romance on the Run" (Republic), with Donald Woods and Patricia Ellis, and "Arson Racket Squad" (Republic), with Bob Livingston and Rosalind Keith.

ISIS
"Wells Fargo" (Paramount), starring Joel McCrea and Bob Burns, and "Make Way for a Lady" (RKO Radio), starring Herbert Marshall and Anne Shirley.

PALACE
"Little Tough Guy" (Universal), starring the "Dead End" kids.

VARIETY
"Vivacious Lady" (RKO Radio), starring Ginger Rogers and James Stewart, and "Blind Alibi" (RKO Radio), starring Richard Dix.

VANCOUVER

DOMINION
"The Rage of Paris" (Universal), starring Danielle Darrieux and Douglas Fairbanks, Jr., and "Pride of the West" (Paramount), with Bill Boyd.

BEACON
"Goodbye Broadway" (Universal), starring Alice Brady and Charles Winninger, and "That's My Story" (Universal), with Claudia Morgan.

ORPHEUM
"Racket Busters" (Warners), starring Humphrey Bogart and George Brent.

STRAND
"Mother Carey's Chickens" (RKO Radio), starring Fay Bainter, Anne Shirley and Ruby Keeler, and "Sky Giant" (RKO Radio), starring Richard Dix and Chester Morris.